



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

form of a mule's head¹ is a beautifully preserved and carefully worked piece. The caparison on the neck has a meander pattern inlaid in silver; and the eyes are made of the same metal. Two swinging handles of a pail² have attachments in the form of a seilenos mask and a lion's head; the latter with mouth wide open serving as a spout for pouring. A vase with globular body and slender, moulded stem³ has a charming decoration in low relief of children holding garlands and hounds pursuing rabbits in a rocky landscape. It is probably a Roman copy of a Hellenistic model. Two bronze fittings,⁴ apparently from the head and foot of a couch, are ornamented each with a laurel wreath surrounded by a spiral border. The stems and leaves of

¹Acc. No. 18.145.33; height, $3\frac{3}{4}$ in. (9.5 cm.).

²Acc. No. 16.174.45; height, 4 in. (10.2 cm.).

³Acc. No. 17.230.30; height, $2\frac{7}{8}$ in. (7.3 cm.).

⁴Acc. No. 17.230.31 A & B; length, $19\frac{1}{8}$ in. (48.4 cm.).

the wreath as well as the spirals are inlaid in silver; the berries are inlaid in copper. The whole forms a beautiful decorative design, which before the discoloration of the metals must have been even more effective. Such bronze rims with inlaid decorations were commonly used on Roman couches and tables; we may compare the similar fittings on our table, No. 1211, in the Boscoreale Room.

Finally we must mention sixty-two surgical and other instruments, all but two presumably found in one tomb. These have mostly no artistic value, being undecorated, but they are full of interest for students of Greek and Roman life, showing how similar objects fulfilled similar needs in antiquity and today. They include probes, knives, spoons, pins, needles, tweezers, compasses, a fish-hook and a screw, all very much the same shapes as the corresponding objects in use now.

G. M. A. R.

NOTES

MUSEUM CONCERTS. The second series of Museum concerts conducted by David Mannes will be held on Saturday evenings, March 5, 12, 19, and 26. These concerts are made possible through the generosity of public-spirited friends of the Museum who are meeting the expense of the music. Beginning promptly at 8 o'clock and lasting until 10, they are free to all without tickets of admission. On the Saturdays of the concerts, as heretofore, the Museum is open from 10 o'clock in the morning until 10:45 at night, thus allowing visitors to combine seeing the Museum collections with attending the concerts. The Museum Restaurant is also open on the evenings of the concerts.

At 5 o'clock on the afternoons of the concerts Miss Frances Morris of the Museum Staff will give another series of free lectures in the Museum Lecture Hall on the Orchestra, with special reference to the program of the evening.

The total attendance at the eight concerts given in 1919 amounted to over 40,000. The attendance for the concerts

last year was over 43,000, despite extremely stormy weather on two of the evenings. This year the January series met with the same appreciative response from the music-loving public of New York, the attendance during four evenings totaling 33,015.

MEMBERSHIP. At a meeting of the Board of Trustees, held January 17, Mrs. Stephen V. Harkness was elected a Benefactor, and the following persons, having qualified for membership in their respective classes, were elected:

FELLOW IN PERPETUITY

FELIX M. WARBURG

FELLOWS FOR LIFE

DOUGLAS ALEXANDER
HENRY W. DE FOREST
WILLIAM RANDOLPH HEARST
MISS MARY ALICE LAW

FELLOWSHIP MEMBERS

MRS. CLARENCE W. BOWEN
MRS. JAMES W. GERARD
J. HENRY LANCASHIRE

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

SUSTAINING MEMBERS

GEORGE ALLISON ARMOUR
P. G. BARTLETT
MRS. JEREMIAH R. BEARD
EMIL CARLEBACH
GEORGE H. CORNWALL
MRS. WILLIAM S. EDWARDS
MRS. HENRY FLETCHER
ALBERT M. KOHN
EMIL W. KOHN
ALFRED P. LAIGHTON
KIRK A. LANDAU
B. E. LEVY
MORRIS MANGES
MRS. GEORGE NICHOLS
FRANCIS LOUIS SLADE

One hundred and eighty-two persons were elected Annual Members.

A NEW CLASS OF MUSEUM MEMBERSHIP. In connection with the active campaign to secure new members for the Museum, and so to obtain much-needed funds for administration, a new class of Museum membership, in addition to the existing classes of members paying annual membership fees, has been created by action of the Board of Trustees under the title of Contributing Members. These are persons who pay \$250 annually, and are entitled to the same privileges as heretofore accorded to Annual, Sustaining, and Fellowship Members. When their contributions in the aggregate amount to not less than \$1,000, they will be entitled to be elected Fellows for Life.

ACCESSIONS IN THE PRINT DEPARTMENT. To show the growth of the print collection, a selection from the principal accessions of the past two years has been put upon exhibition in the north print gallery. Some of the more important of these have been shown either as parts of the various exhibitions that have been held or in the Room of Recent Accessions and others have been noticed in the pages of the BULLETIN, but the greater number have been neither shown nor noticed. An article on the exhibition will appear in the next BULLETIN.

MICHELANGELO CASTS. Shortly after the close of the Exhibition of War Portraits there will be opened in the Room of Special Exhibitions, Gallery D6, on February 26,

an exhibition of casts of the sculptures of Michelangelo. These casts are not new additions to the Museum collection, but it has been thought that it would be of interest to the general public, as well as to students, to show this representative collection of reproductions of the work of the great Renaissance sculptor under more advantageous conditions of lighting and arrangement than are possible in the present cast galleries.

RECENT LOANS. Several of the lenders to the Fiftieth Anniversary Exhibition have placed the Museum and the public under increased obligation by continuing their loans for a longer period. For example, in the Room of Egyptian Jewelry are shown a pectoral of gold, with colored inlay, from the famous Tuhk el Garmus treasure, the remainder of which is now in the Cairo Museum, and a series of especially beautiful necklaces of gold, faience, stone, and glass beads, through the generosity of the owners, Mrs. Joseph McKee Cook and Mr. and Mrs. Goddard Du Bois respectively. Four important paintings lent by Harry Payne Bingham remain on exhibition in the galleries, now that the celebration is over. These are the *Venus and Adonis* by Rubens, the *Portrait of Queen Mariana* by Velazquez, both hanging in the Marquand Gallery, and the brilliant pair of portraits by Goya of Don Ignacio and Doña Josefa Garcini; each is a most valuable addition to the representation of its own school; all have been commented upon in the BULLETIN.

To these four pictures by the Old Masters Mr. Bingham has now added as loans four pictures of the nineteenth-century French school. *Les Demoiselles de Village*, a highly important early work by Courbet painted about 1850, shows the three sisters of the artist standing in a rocky pasture near Ornans. It was included in the Courbet Centenary Exhibition at the Museum several years ago. *Jean (le Printemps)* by Manet was painted in 1851 and was exhibited the following year in the last Salon to which the artist contributed. Théodore Duret declares her charming and observes that she escaped the dispar-

agement which as a rule greeted Manet's creations. By Puvis de Chavannes are oil sketches of two of this great decorator's important wall paintings, the *Ludus pro Patria* which is in the Museum of Picardy at Amiens and the *Inter Artes et Naturam* of the Rouen Museum.

The Departments of Decorative Arts and of Far Eastern Art are also enriched by objects from Mr. Bingham's collection. The loan comprises two richly ornamented bronze andirons of the Renaissance period; an unusual Spanish rug, blue and white in color, of particular interest as it bears the date 1668 woven in the fabric; and a set of six carved and gilt arm chairs upholstered with tapestry of the Louis XVI period. The Chinese porcelains lent by Mr. Bingham form a most valuable addition. Mostly of the K'ang Hsi period and of very good quality, they enable us to show to better advantage the different kinds of monochromes and the so-called *famille verte*. The large vase with a green ground, enamel on biscuit, which stands in a separate case, the beautiful single-color pieces alongside of it, and the very handsome *famille verte* vases will be specially noted.

CHANGES IN THE GALLERIES OF MUSICAL INSTRUMENTS. A special exhibit has been arranged in the galleries of musical instruments as a further incentive to the study of the collection during the concert season. A number of the harps have been temporarily retired to make place for a group illustrating the modern orchestra. This is supplemented by a series of drawings in a nearby case showing the seating-plan of the orchestra and the scale of the stringed and wind instruments, while an illustrated pamphlet with historical notes on the individual instruments has been placed within reach of those interested.

A second case exhibits the program of the current Saturday evening concert with portraits of the different composers whose works are to be given.

LECTURES, STORY-HOURS, AND STUDY-HOURS. February is preëminently the winter month when indoor pleasures are most appreciated. Accordingly it may not

be amiss to remind the BULLETIN readers of some of the lectures, story-hours, and study-hours that are scheduled for the remainder of the season, even though all are regularly listed in the Calendar of Lectures.

The Saturday and Sunday afternoon lectures, given at 4 o'clock, have become a recognized part of the week-end program by audiences that fill the rooms where they are held. These courses are continued until March 26 and 27 respectively.

The dates for the series of three public lectures on The Hittites, to be given by David George Hogarth, Keeper of the Ashmolean Museum, Oxford, England, during his visit to America, are Thursday afternoons, February 17 and 24 and March 3, at 4:15 o'clock. The theme is one that will appeal especially to scholars, archaeologists, and students of the Bible.

The story-hours for children conducted by Miss Chandler continue without break on Sunday afternoons through April 24 and on Saturday mornings through March 26. The Sunday story-hours, open to all children, are given at 2 o'clock and repeated at 3 o'clock. The Saturday morning course is for children of members and the hour is 10:30 o'clock. These story-hours lay the foundation in childhood for an appreciation of the beautiful that may become one of the most exquisite pleasures of mature life.

The study-hours conducted by Professor Grace Cornell have already accomplished encouraging results and they have far-reaching possibilities in the future, for they are attended by practical workers—designers, manufacturers, buyers, and salespeople—who are in a position to influence public taste in the things of every-day life. Beginning Friday, March 4, at 10 A. M., and Sunday, March 6, at 3 P. M., two new series will be given weekly during eight weeks. In connection with these, three of the Arthur Gillender Lectures, open to the public, will be given on Sundays at 3 P. M., as follows:

- March 27 Modern Decorative Art and Fashion by Paul Iribé
- April 10 Peasant Costume by Ruth Wilmot
- April 24 Our Costumes by Anne Rittenhouse

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

EXHIBITION OF WAR PORTRAITS. The war portraits, which were on exhibition from January 18 to February 13, and attracted a great deal of attention, will next be shown in Providence, R. I., and will continue on circuit under the auspices of the American Federation of Arts.

THE FIFTH EXHIBITION OF INDUSTRIAL ART. The Fifth Exhibition of the Work of Manufacturers and Designers, which closed on January 30, was generally conceded to be the best exhibition of industrial art influenced by a study of the Museum collections which has as yet been held in the Museum. The total attendance during the six weeks was 43,982. Not only did the exhibition prove to the casual visitor attractive and full of helpful suggestion, but it was frequented with pleasure by those individuals and organizations possessing technical knowledge of the classes of industrial arts displayed. The Art Alliance,

Art in Trades Club, Association of Manufacturers of Decorative Furniture, and Architectural League, a large representation from the Manhattan Trade School and other schools maintaining vocational or prevocational classes, classes from the High Schools and Elementary Schools of the City, prominent educators particularly interested in industrial art, and many manufacturers and designers were included in the total attendance. The Museum views these facts as an augury of continued usefulness in this direction and anticipates that the Sixth Exhibition will mark an advance step in its relations with manufacturers and designers.

MANY MEMBERS fail to receive their BULLETINS and notices because of failure to notify the Secretary of changes in their addresses. It is hoped that any who have not received their communications from the Museum will send word of that fact,

LIST OF ACCESSIONS AND LOANS

JANUARY, 1921

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL	†Stone relief from sarcophagus: the Dying Meleager, Roman, 11 cent. A.D.; Roman portrait head of a woman; bronze goat, Greek, VI cent. B.C.	Purchase.
CERAMICS..... (Floor II, Room 5)	Pottery pillow and bowl, T'ang dyn.; porcelain vases (2), Ming dyn.; Chinese Imari porcelain vase, porcelain jars (6), and vases (3), K'ang-hsi period—Chinese	Purchase.
DRAWINGS.....	*Watercolor, Landscape, by John Marin *Walking Woman, by Aristide Maillol, French	Gift of Albert E. Gallatin. Gift of Mr. & Mrs. Robert Hartshorne.
PAINTINGS.....	*Anatomical studies of a leg and a knee, School of Michelangelo, Italian *Musidora, by Thomas Sully, American, 1783-1872	Gift of Herbert N. Straus. Gift of Louis Allston Gillet in memory of his uncles, Sully Gillet and Lorenzo M. Gillet.
(Floor II, Room 30)	A Triumph, by Francesco di Giorgio, Sienese, 1439-1502	Purchase.
(Wing H, Study Room)	Imperial Eagle, by T'sui Pei, Chinese, Sung dyn.	Gift of Ellis G. Seymour.
(Floor II, Room 33)	Madonna and Child; Nativity; Annunciation, by a follower of Duccio, Italian	Purchase.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).